

# BRASS BAND EPHRAHAM JONES



Words by  
**JOE GOODWIN**  
Writer of "Billy"  
Music by  
**GEO. W. MEYER**  
Writer of  
"Somebody Else"

POPULAR EDITION  
**LEO. FEIST**  **NEW YORK**  
ASCHERBERG HOPWOOD & CREW, LTD. LONDON, ENGLAND

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# Brass Band Ephraham Jones.

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*Marziale.*

The piano introduction is in 2/4 time, marked *Marziale*. It begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. The piece concludes with a *sfz* (sforzando) dynamic.

*Vamp.*

*p*

Old Eph-ra-ham  
A coun-ty fair

The vamp section is marked *Vamp.* and *p* (piano). It consists of a repeating eighth-note figure in the right hand over a simple chordal accompaniment in the left hand. The key signature has one sharp (F#).

from Al-a-bam                      Was just a good for noth-ing      laz-y man,  
was held out there,              All kinds of bands ar-rived from      ev'-ry-where;

The vocal melody is written on a single staff in treble clef, with lyrics underneath. The piano accompaniment is on a grand staff (treble and bass clefs). The melody features a mix of eighth and quarter notes, with some rests. The piano accompaniment consists of chords and simple rhythmic patterns.

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No kind of work to him was in - ter - est - ing,      Though Eph' was al - ways on the  
 Their play - ing cer - tain - ly kept Eph' ram bus - y,      He chased those bands a - round till

job sug - gest - ing,      But folks con - fess,      His laz - i - ness  
 he felt diz - zy,      They made him mad,      But he was glad,

was nev - er known to stand a cer - tain test,      It seems that mel - o - dy  
 Cause mus - ic sim - ply could - n't make him sad,      Those bands have left the town,

And Eph' can - not a - gree,      Just start a band and he gets bus - y.  
 But Eph' don't wear a frown,      He fol - lows them a - round,      he's hap - py.

## CHORUS.

Ev<sup>2</sup>-ry time a band starts play-ing, he just looks all a-round, all a - round, all a-round,

The first system shows the vocal line and piano accompaniment. The piano part features a *p-f* dynamic marking and includes triplet figures in both the right and left hands.

Then his bod-y starts a-sway - ing and he bows to the ground, to the ground, to the ground.

The second system continues the vocal line and piano accompaniment, maintaining the triplet patterns in the piano part.

He stands there a - while a - list - en - ing, Soon his lips they start a - whis - tle - ing,

The third system shows the vocal line and piano accompaniment, with the piano part continuing its accompaniment.

Then he's gone, gone, gone, like a flash, with a dash, and a crash, Oh!

The final system of the chorus shows the vocal line and piano accompaniment, concluding with a final chord.

Makes no diff-rence where that band is an - y - where, he'll be there, he'll be there, he'll be there.

If there's people all a-round him ev'ry - where, he don't care, he don't care, he don't care.

Oth-er times he's dog-gone lazy, But it seems that music sets him crazy, And the folks all call him

Brass-band Ephraam Jones. — Jones. —

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Published by **LEO. FEIST**, "Feist Building" **NEW YORK**